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CATALOGUE OF THE WORKS OF ANTOINE-LOUIS BARYE

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BARYE

1796—1875

CATALOGUE

OF THE WORKS OF

ANTOINE-LOUIS BARYE

EXHIBITED

AT THE AMERICAN ART GALLERIES

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BARYE MONUMENT ASSOCIATION

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J. F. MILLET	J. B. C. COROT
TH. ROUSSEAU	C. TROYON
C. F. DAUBIGNY	JULES DUPRÉ
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FOR THE BENEFIT OF THE

BARYE MONUMENT FUND

NOVEMBER, 1889

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Astor Place, New York.

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THE

BARYE MONUMENT ASSOCIATION

OF NEW YORK

ORGANIZED FOR THE PURPOSE OF RAISING FUNDS FOR THE ERECTION OF A MONUMENT IN PARIS TO ANTOINE-LOUIS BARYE

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ANTOINE-LOUIS BARYE.

A NOTE BY M. LÉON BONNAT.

(*From the Gazette des Beaux Arts.*)

* * * I NEVER saw BARYE, but I have, nevertheless, always truly worshipped him.

BARYE has been, and still is, one of my idols.

How often have I been at the Luxembourg, only to see his "Jaguar devouring a Hare"!

How many times have I traversed the Tuileries to gaze upon the paw of his "Lion and Serpent"—that tragic paw so wonderfully analyzed and modelled!

BARYE seldom spoke of himself. I have read biographies written by men who knew him well, who held his talent—I should say his genius—in the utmost veneration, and rightly so. They gave many details concerning his works, of his manner of living and working, of his general character; but not one of them could reveal the true secret of his inspiration, or tell from what source he drew his genius. He was taciturn, uncommunicative, observant, and, as I well know, devoted wholly to his art, passionately revering it, and analyzing, measuring, dissecting, and studying incessantly the anatomy and proportions of his models. That I know, and that is true science—the wonderful science that helped him to produce so many *chefs d'œuvre*, and which is not to be under-estimated.

But that of which I am ignorant, which I would like, above all, to know, is, what transpired in his soul. Whence originated this instinctive knowledge of wild animals, this divination of savage power, unerring in its force, this fascination for the mighty shapes, which move so majestically, so nobly, in their enduring strength? At what moment of his life did this great man, who commenced as an apprentice to a steel engraver, a simple metal chaser, discover within himself the noble sentiment which guided his power and genius? To what did he owe the conception, the revelation of this beauty, which brings man nearer to his God, and makes of him almost a creator? * * *

Failing the actual knowledge which would inform us when his genius first manifested itself, a knowledge in which almost all the biographies of celebrated men are deficient, let us not lose ourselves in useless conjecture, but be content with the facts which have been demonstrated. Thus, from his own words, we know that being "keenly tormented by his intense desire to become a sculptor," he entered the studio of Bosio, where, it appears, nevertheless, he did not remain any length of time, since we soon afterwards find him with Gros. What led him to seek instruction from a painter? Was he attracted thither by a certain affinity of thought? Was it from this Gros, he who painted the "Bataille d'Eylau," that he drew his love for the heroic which later inspired him to the creation of "The-

seus and the Centaur" ? Rather, may it not be to the Assyrians and Egyptians, whose works he so venerated, and whose works, as well as the Etruscan vases, he never ceased, even in his old age, to contemplate and study,—may it not be, I repeat, to the influence of the old masters that we ought to assign the inspiration of his talent ?

However pronounced may be the originality of an artist, however profound, which is decidedly the term to employ in speaking of BARYE, it is very difficult, even to one possessing the utmost perspicacity, to discover how much belongs to his own personality, and how much has been borrowed from his predecessors. Look at RAPHAEL, for instance: he may copy, study his surroundings, become inspired by what he sees and what he believes to be greater than himself, yet he still remains the painter of grace and youth. Would MICHAEL-ANGELO, the Great, have painted the Sistine Chapel without SIGNORELLI ? The greatest of all artists, though he were, would he have invented alone these Titanic groups ? And without looking so high or so far, and taking more recent examples, would our celebrated school of artists have had its present renown and prestige without CONSTABLE ? The problem is a difficult one to solve, and is, perhaps, outside of the limits of this article.

Besides, it is not BARYE as a sculptor of the human form whom we have under consideration, however admirable may be his group of "Theseus

and the Centaur," however graceful the superb grouping of "Roger and Angelica." What does concern us is that in which he is absolutely unique, that which did not exist before him, that which he has conveyed with the skill of a great master, which is and will remain his unquestioned and unquestionable glory. The animal, the true animal, living, roused, tragic, passionate, quivering, ferocious, cruel, fierce, and apprehensive, calm in his power, sure of his suppleness, of his speed, of the strength of his jaws, and the unerring aim of his blow. This is the subject upon which I would have liked to converse with BARYE. To know whence this love, so true, deep, and intense, originated.

Those who knew him said he had in his features, in the squareness of his jaw, in the expression of his lips, and the form of his mouth, something akin to the tawny beasts he sculptured. * * * * He was reticent, I know, and must have been somewhat cold and excessively reserved, and had the slightly scornful and haughty demeanor which is characteristic of many great men who are but imperfectly understood. His emotions were deep and underlying, as are those of the truly great. Those of others never go beyond the surface.

What a wonderful observer, what a sagacious mind, and what an analyst! What extraordinary instinct, what admirable intuition of the animal! Whether he modelled a deer, a serpent, an eagle, or a tiger, he conveyed them faithfully, character-

istically, in their smallest details. Nothing escaped his notice.

* * * They tell me BARYE loved Barbizon. There were his quiet walks in the forest, solitary promenades, where he rested from the wearing life of Paris, where he encountered his graceful models and mastered the details of their most unpremeditated movements and fleeting expressions.

But the timid and shy were only a pastime for him, and it was not in creating them that he gave full scope to the intensity of his genius. It was the warring of savage animals that this great enthusiast demanded, the carnivorous animals ; the poisonous jungle, the forests of thorny mimosas, where he could study the king of the forest in his lair, with his heaving flanks and tawny mane, lit up by two lurid sparks. He required the spectacle of elephants crushing tigers, gigantic serpents darting with the rapidity of lightning upon the passing antelope to suffocate it in their terrible coils, the lioness on a rocky height scenting the air, her powerful muscles contracted, ready to spring upon her prey, or the huge elephants of antediluvian races, crossing plains and mountains under a fiery sun, and destroying everything in their ponderous passage. These were the scenes which made the paradise of BARYE, this the world wherein his imagination loved to dwell, his true kingdom, his beyond all dispute.

And no one before him knew how to wield the

sceptre. No one before him knew how to interpret the unconscious strength of the lion, with his massive carriage, or the cunning and the cruel ferocity of the tiger and the jaguar.

Look at his group in the Tuileries. A lion is passing, a boa-constrictor bars his way, the terrible paw descends, and while the serpent, held as within a vice, writhes with agony, and in a final supreme effort, in the death throes, tries to defend itself, the powerful beast remains unmoved before his treacherous foe; hardly does he deign to turn his gigantic head and only slightly erects his mane. Now and then he responds with a low growl to the sibilant hisses of his despairing enemy. But the paw executes, that wonderful paw, and all is there embodied. Admire it,—the hair turned backward to allow the claws, those terrible weapons, to penetrate unhindered, to move back and forth in their sheaths, and, sharp as daggers, they have only to close and unclose, and all will have been told, the tragedy enacted.

* * * But out of all this world of savage animals to which BARYE owed so many of his *chefs-d'œuvre* it is rather upon the tiger and its species, the jaguars and panthers, that I would bestow the palm. Look, for instance, at his "Walking Tiger"; it is simply a marvel.

In my younger days I have been at the menagerie, and there, drawn to and held by the beauty of these great creatures, I have remained for many

hours, watching the huge felines pace mechanically the floors of their too narrow prisons. The heavy paw doubles with admirable suppleness, the shoulder-blades rise and fall, the limbs move with an ease full of grace and harmony. One is fascinated, charmed, and remains riveted to the spot in a state of unreflecting contemplation. If a dog passes near the grating, the beast stops abruptly, raises its great head, the burning eyes fixed upon the animal, until the latter disappears, when the emotion subsides, the purposeless pacing is resumed, the fire dies out of the eyes, and the tiger lies down, or yawns with weariness, exposing its gleaming teeth.

Pitiful, great prisoners, created to range over limitless space, to live under tropical suns in untrammelled freedom, and who so wretchedly exist here in the mists of Paris and the fogs of the North!

The apprentice metal chaser must have often played truant to spend some hours of contemplation here, pressing against the iron bars of the grating, and, perhaps, his heart throbbing at the revelation of beauty with the presentiment that the day would come when he would struggle with these proud models. And he was true to his convictions—and from the conflict came forth a conqueror. Look at his tiger! Everything is so wonderfully depicted in it; the proportions, the suppleness of the limbs, the grandeur of movement, the carriage of the head, the size and development of the jaws, the shagginess of the hair and the half-closed eyes. It is perfect

and it is admirable. And if from the tiger BARYE passes to the panther, he must represent it in ambush, or springing upon a deer, and how admirable is not it also! The panther springs and pounces with its whole weight, and with unerring precision, upon its victim and seizes it with its formidable teeth. The great paws spread widely apart, one upon the withers and the other upon the forehead, and in addition to these terrible weapons, the ferocious beast avails itself of its weight to arrest and paralyze the frightened animal, which, overcome by force, crushed by its tormentor, bows its head, and quivering, bathed in the sweat of death, utters a cry of supreme agony.

I come now to the "Jaguar devouring a Hare." I believe that in the opinion of all it is the work of works of this man who has produced so many. It is as fine as the "Esclave" of MICHAEL-ANGELO at the Louvre. With his mouth the jaguar has seized the hare by the entrails; the right paw is thrust forward, his nails lacerate the abdomen of the victim, and slowly, crouched to the earth, grovelling like a snake, he goes to devour the hare in the obscurity of his den. He anticipates his feast with intensely ferocious joy, "*avec la volupté gourmande du sang*," as EDMOND DE GONCOURT says in his able description of the jaguar. His ears are laid back against his neck, the great muscles of which denote strength. Nervous tremors run along the length of his spine to the last vertebra of his tail;

the savage eyes converging to the centre have the horrible fixity of the eye of a viper. Woe to him who should attempt to rob him of his prey! There breathes from this wonderful bronze thus conceived and executed an atmosphere of ferocity and savageness that is extraordinary. It is genius.

BARYE is one of the greatest artists of the age, I may even say of all the ages. If I had a comparison to make I should think of BALZAC. BARYE has understood the animal and conveyed it with a power equal to that which BALZAC has manifested in those passionate researches in which he has so powerfully interpreted the heart of man. Both have left their ineffaceable stamp upon the world. There may be others who could do as well, but I doubt it; none could ever excel.

NOTE.

Dimensions are given in inches. The height includes the bronze base, and length, the extreme points of the *object*. The first figures indicate the height, the second the length.

EXCEPTION.—The height and width of the *bronze plate* is given for the bas-reliefs.

The dates inclosed in brackets throughout the catalogue indicate the year when the objects were first exhibited, either in plaster or bronze.

CATALOGUE.

COLLECTION—W. T. WALTERS, Esq.

BRONZES.

1	Elk Hunt. Unique. (1834.)	20 × 19½
2	Bear Hunt. Unique. (1834.)	18 × 17
3	Bull Hunt. Unique. (1834.)	18 × 25
4	Tiger Hunt. Unique. (1834.)	27 × 32

The above, Nos. 1, 2, 3, and 4, were made for the Duc d'Orléans.

5	Roger and Angelica, mounted on Hippogriff. (1846.)	20 × 27
6	Candelabras (pair), with 9 lights, decorated with 6 figures, mascarons and chimeras. (1846.)	37

The originals of the above, Nos. 5 and 6, were made for the Duc de Montpensier.

7	Jaguar Devouring a Hare. (1850.)	15½ × 38

Exhibited in Bronze at the Universal Exposition in 1867, a first proof, which was purchased by the French Government in 1852, and is now deposited in the Louvre.

8 Lion Walking. Silver. (1863.) $13 \times 24\frac{1}{2}$
Unique.

9 Theseus and Minotaur. (1848.) $18 \times 11\frac{3}{4}$

10 Theseus and Centaur Bienor. (1850.) $13\frac{1}{4} \times 14\frac{1}{2}$

11 Two Arab Horsemen Killing a Lion. $14\frac{1}{2} \times 15$

12 Arab Horseman Killing a Lion. 15×14
Numbered 12.

13 Tartar Warrior Checking his Horse. 14×14

14 Gaston de Foix. (1833.) $14\frac{1}{4} \times 11\frac{1}{2}$

15 General Bonaparte. (1838.) 14×13

16 Charles VII., the Victorious. (1837.) $11\frac{1}{2} \times 10$
Gilt bronze, arabesque base, on marble base.

17 Duke of Orleans. (1840.) 14×13

18 Amazon, Costume of 1830. $14\frac{1}{4} \times 14$

19 Elephant, with Indian Mounted, Crushing Tiger. (1837.) $10\frac{1}{2} \times 12$

20 Elephant Crushing a Tiger. $8\frac{1}{2} \times 12$

21 Elephant of Cochin-China. Model. 6×10

22 Elephant of Senegal. $5\frac{1}{4} \times 7\frac{1}{2}$

23 Elephant of Asia. (1833.) 5 × 8

24 Panther Seizing a Stag. 15 × 22

25 Panther Surprising a Civet-Cat. 4 × 9

26 Panther of India. Reduction. $3\frac{1}{2} \times 8$

27 Panther of Tunis. $3\frac{3}{4} \times 7\frac{1}{2}$
(1840.) Reduction.

28 Tiger Devouring a Gazelle. $5\frac{1}{4} \times 12$

29 Tiger Devouring a Gavial (crocodile). $7\frac{1}{2} \times 19\frac{1}{2}$
(1831.)

30 Tiger Devouring a Gavial (crocodile). $3\frac{1}{2} \times 10$
(1831.) Reduction.

31 Tiger Surprising a Deer. $6\frac{1}{2} \times 10$
Numbered 7.

32 Tiger Surprising an Antelope. 1 × 20
Produced by galvano-plastic process.

33 Lion Seated (No. 1). (1847.) 14 × 12

34 Lion Seated (No. 2). $8 \times 6\frac{1}{2}$

35 Lion Seated (No. 3). 7 × 6
Head Turned to Right.

36 Lion and Serpent (No. 1). (1832.) 10 × 12

37 Lion and Serpent (No. 2). Model. $8 \times 6\frac{1}{2}$

38 Lion and Serpent (No. 2). $6\frac{3}{4} \times 8$

39 Lion and Serpent (No. 3). Sketch. 5×7

40 Lion Devouring a Doe. 5×11

Dated 1837. Numbered 11.

41 Lion Holding an Antelope. $4\frac{1}{4} \times 10$

Dated 1835. Numbered 17.

42 Lion of the Column of July. $8\frac{1}{2} \times 16\frac{1}{2}$

Bas-relief. Dated 1838.

43 Lion Seated. Sketch. 10×13

Modern.

44 Lion Marching. (1836.) 9×16

45 Tiger Marching. (1836.) $8\frac{1}{4} \times 16\frac{1}{2}$

46 Lioness of Senegal. $8 \times 11\frac{1}{2}$

47 Jaguar Sleeping. $3\frac{1}{2} \times 9$

48 Jaguar Devouring a Crocodile. $3 \times 9\frac{1}{2}$

49 Jaguar Devouring an Agouti. (1847.) $2\frac{1}{4} \times 8\frac{1}{2}$

Numbered 90. Sketch for the Jaguar Devouring a Hare, No. 7 of this catalogue.

50 Jaguar Walking (No. 1). $4\frac{3}{4} \times 8\frac{1}{2}$

51 Jaguar Standing (No. 1). $4\frac{3}{4} \times 7\frac{1}{2}$

Dated 1840. Numbered 43.

52 Ocelot Carrying a Heron. $6\frac{1}{2} \times 11\frac{1}{2}$

53 Bear Overthrown by three Mastiffs. $10 \times 13\frac{1}{2}$

Model. (1833.)

54 Bull Dragged to Earth by Bear. (1839.) $5\frac{1}{2} \times 11$

55 Bear in Trough. (1834.) Modern. $4\frac{1}{2} \times 5$

56 Two Young Bears Fighting. (1833.) $8\frac{1}{2} \times 6$

57 Bear Standing. $9\frac{1}{2} \times 4$

58 Bear Standing. Model. $9\frac{1}{2} \times 4$

59 Wolf Walking. $8\frac{1}{2} \times 15$

Inscribed on base: "A l'ami Rousseau, son admirateur A. L. Barye."

60 Ape Riding a Gnu. 9×10

Numbered 2.

61 Ape Riding a Gnu. 9×10

Numbered 27.

62 Greyhound and Hare. 8×13

63 Virginia Deer Scratching his Side. 10×13

Dated 1837. Numbered 8.

64 Deer Marching. 8×8

Numbered 29.

65 Deer in Repose Standing. 9×8

66 Deer Listening. $7\frac{1}{2} \times 6\frac{3}{4}$

Dated 1838.

67 Deer with Foot Raised. $7\frac{1}{2} \times 6\frac{3}{4}$

68 Doe Lying Down. $3\frac{1}{2} \times 5$

Numbered 35.

69 Fawn Lying Down. $1\frac{3}{4} \times 4\frac{3}{4}$

70 Stag Braying. $5\frac{1}{2} \times 6$

71 Deer of Java. $5\frac{1}{2} \times 7$

72 Elk Standing. $5\frac{1}{4} \times 4\frac{1}{2}$

73 Goat Feeding. $2\frac{1}{4} \times 3$

74 Buck Alarmed. $2\frac{3}{4} \times 3$

75 Dromedary of Algiers. Reduction. $5\frac{1}{2} \times 6\frac{3}{4}$

76 Dromedary of Egypt Harnessed. $10 \times 9\frac{1}{2}$

77 Beagle Seated. 5×10

78 Beagle Seated. $5\frac{1}{2} \times 10$

79 Beagle Standing. 6×12

80 Spaniel and Duck. Reduction. $2\frac{3}{4} \times 4$

81 Pointer Stopping. $2\frac{1}{4} \times 3\frac{1}{2}$
Small.

82 Greyhound Sleeping. $2\frac{1}{2} \times 10$
Numbered 2.

83 Greyhound Reclining. $17\frac{1}{2} \times 33$
Model.

84 Bull on the Defensive. $7 \times 11\frac{1}{2}$

85 Bull Rearing. $8\frac{1}{2} \times 11$

86 Crocodile Devouring an Antelope. $6\frac{1}{2} \times 14\frac{1}{2}$
Model.

87 Python Strangling a Gazelle. 6×13

88 Python Crushing a Crocodile. $6\frac{1}{2} \times 10\frac{1}{2}$

89 Python Swallowing a Doe. $3\frac{1}{4} \times 10\frac{1}{2}$
Dated 1840. Numbered 2.

90 Juno. 12
Gilt.

91 Minerva. 12
Gilt.

92 Pheasant Walking, Tail divided. $4\frac{3}{4} \times 8\frac{1}{4}$

93	Owl, Wings Extended, with Rat.	$3\frac{1}{2} \times 6$
94	Hare, Ears Erect.	$3 \times 1\frac{3}{4}$
95	Rabbit, Ears Erect.	$2 \times 2\frac{1}{2}$
96	Rabbit, Ears laid Back.	$1\frac{3}{4} \times 2\frac{1}{4}$
97	Rabbit, Ears laid Back.	$1\frac{1}{4} \times 2\frac{1}{4}$
98	Rabbit, Ears Erect.	$1\frac{1}{2} \times 2\frac{1}{4}$
99	Eagle and Serpent. Bas-relief.	4×6
100	Eagle and Chamois. Bas-relief.	$4\frac{3}{4} \times 7\frac{1}{4}$
101	Horse Attacked by Lion. (1833.)	$15\frac{1}{2} \times 15$
102	Horse, Turkish, Right Foot Raised. (No. 2.)	$11\frac{1}{2} \times 11$
103	Horse, Half Blood, Head Lowered.	$7\frac{1}{2} \times 11\frac{1}{2}$
104	Horse, Half Blood, Head Lowered. Reduction.	$4\frac{3}{4} \times 7\frac{1}{4}$
105	Horse, Half Blood, Head Erect. Reduction.	5×7
106	Arab Horseman Killing a Boar.	10×12
107	Boar Wounded.	6×8

108 Eagle on Rock with Heron. 12 × 12½

109 The Seine. 23 × 33

(Pair.) Modern.

110 Bust of A. L. Barye, by Moullin. 23

111 Candelabras (pair), with 3 Lights, Antique Design, Ornamented with Serpent, Leaves, Chimeras, Claw Feet and Surmounted with Storks. 31½

PLASTER AND WAX.

112 Panther of Tunis. 4 × 8

Reduction. (1840.) Plaster Model retouched with Wax.

113 Tiger Devouring a Gazelle. 5¼ × 12

Plaster Model.

114 Lion Walking and Roaring. 4½ × 7

Bas-relief. Plaster Model, unique.

114*a* Milo of Crotona.

Plaster proof. Diameter, 2⅝ inches. Executed by Barye in 1819 for the Annual Competition for the "Prix de Rome," at the École des Beaux Arts.

COLLECTION—CORCORAN GALLERY OF ART.

BRONZES.

115 General Bonaparte. (1838.) 14 × 13

116 Duke of Orleans. (1840.) 14 × 13

117 Amazon, Costume of 1830. 14¼ × 14

118 Gaston de Foix. (1833.) 14¼ × 11½

119 Charles VII., the Victorious. (1839.) 11½ × 10

120 Tartar Warrior Checking his Horse. 13½ × 13½
With bronze stand, arabesque.

121 Two Arab Horsemen Killing Lion. 14½ × 15

122 African Horseman Surprised by Serpent. 8½ × 10

123 Elephant with Indian Mounted, Crushing Tiger. 10½ × 12

124 Roger and Angelica, Mounted on Hippogriff. 20 × 27
(1846.)

125 Candelabras (pair), with 9 lights, decorated with 6 figures, mascarons and chimeras. (1846.) 37

The originals of this and No. 124 made for the Duc de Montpensier.

126 Minerva. 12

127 Juno. 12

128 Theseus and Minotaur. (1848.) 18 × 10

129 Theseus and Centaur. (1850.) 13½ × 14½

130 Ape Riding a Gnu. 9 × 10

131 Two Young Bears Fighting. (1833.) 8½ × 6

132 Bear Sitting. 5½ × 6½

133 Beagle Standing. 6 × 8½

134 Stag Holding a Wolf by the Throat. 8 × 17

135 Two Young Lions Wrestling. 8 × 6

136 Lion Devouring a Doe. (1837.) 5 × 11

137 Lion and Serpent (No. 1). (1832.) 10 × 12

138 Lion Sitting (No. 1). (1836.) 14 × 12

139 Lioness of Senegal. 8 × 11½

140 Lioness of Algiers. 8 × 11½

141 Lion Walking. (1836.) 9 × 16

142 Tiger Walking. (1836.) $8\frac{1}{4} \times 16\frac{1}{2}$

143 Tiger Surprising an Antelope. $13\frac{1}{2} \times 24$

144 Tiger Surprising a Deer. $6\frac{1}{2} \times 10$

145 Tiger Devouring a Gavial (crocodile). (1831.) $7\frac{1}{2} \times 19\frac{1}{2}$

146 Tiger Devouring a Gazelle. $5\frac{1}{4} \times 12$

147 Panther Seizing a Stag. 15 × 22

148 Panther of India. $5 \times 10\frac{1}{2}$

149 Panther of Tunis. (1840.) $5\frac{1}{4} \times 10\frac{1}{2}$

150 Panther Surprising a Civet-Cat. 4 × 9

151 Jaguar Walking (No. 1). $4\frac{3}{4} \times 9$

152 Jaguar Standing (No. 1). (1840.) 5 × 9

153 Jaguar Sleeping. $3\frac{1}{2} \times 9$

154 Jaguar Devouring Crocodile. $3 \times 9\frac{1}{2}$

155 Ocelot Carrying a Heron. $6\frac{1}{2} \times 11\frac{1}{2}$

156 Elephant of Asia. (1833.) 5 × 8

157 Elephant of Africa. $5 \times 7\frac{1}{4}$

158 Horse Surprised by a Lion. (1834.) $15\frac{1}{2} \times 15$

159 Horse, Half Blood, Head Lowered. $7\frac{1}{2} \times 11\frac{1}{2}$

160 Horse, Turkish (No. 2). $11\frac{1}{2} \times 12$
Right Foot Raised.

161 Horse, Turkish (No. 2). $11\frac{1}{2} \times 12$
Left Foot Raised.

162 Dromedary, Egyptian. Reduction. $5\frac{3}{4} \times 6\frac{3}{4}$

163 Elk Surprised by a Lynx. (1834.) $8\frac{1}{2} \times 11\frac{1}{2}$

164 Deer Attacked by Two Scotch Hounds. (1833.) 17×21

165 Stag, Doe, and Fawn. $9 \times 8\frac{1}{2}$

166 Virginia Deer Biting its Side. (1837.) 10×14

167 Bull on the Defensive. (1841.) $7 \times 11\frac{1}{2}$

168 Bull Rearing, Attacked by a Tiger. (1837.) 9×11

169 Bull Dragged to Earth by a Bear. (1839.) $5\frac{1}{2} \times 11$

170 Eagle Holding a Heron. $12 \times 12\frac{1}{2}$

171 Crocodile Devouring an Antelope. $6\frac{1}{2} \times 14$

172	Python swallowing a Doe. (1840.)	$3\frac{1}{4} \times 10\frac{1}{2}$
173	Python Strangling a Gazelle.	6×13
174	Python Crushing a Crocodile. (1840.)	$6\frac{1}{2} \times 10\frac{1}{2}$
175	Huntsman, Costume Louis XV.	$7\frac{1}{2} \times 7$
176	Bear Overthrown by three Mastiffs. (1833.)	$10 \times 13\frac{1}{2}$
177	Bear Flying from three Dogs.	12×18
178	Greyhound and Hare.	8×13
179	Wolf Walking.	9×14
180	Greyhound Reclining.	$2\frac{1}{2} \times 10$
181	Buffalo of Egypt.	6×8
182	Camel (Head Turned to Right).	$4\frac{1}{2} \times 4\frac{1}{2}$
183	Greyhound Sleeping.	$7\frac{1}{2} \times 13\frac{1}{4}$
184	African Badger Robbing Nest.	4×6
185	Lion of the Column of July. (1838.) Bas-relief.	$8\frac{1}{2} \times 16\frac{1}{4}$
186	Warrior of the Caucasus.	$7\frac{1}{2} \times 6\frac{3}{4}$

187 Peasant (Mediæval). 12 × 10

188 Leopard Crouching. 3 × 7

189 Deer. (Axis.) 5 × 5½

190 Deer of the Ganges. 6½ × 6¼

191 Bull Standing (small). 3½ × 5½

192 Card Receiver. Fawn's Feet. 3¾ × 7½
Ornamented with Grapes.

193 Card Receiver. 5½ × 7
Ornamented with Owls and Panthers' Heads.

194 Candlestick. 10 × 10
2 Lights. Ornamented with Owls and Panthers' Heads.

195 Candlestick. 7 × 3¼
Ornamented with Owls and Panthers' Heads.

196 Candlestick. 10 × 4½
Greek Design, with Syracuse Medallions.

197 Candlestick with Fawn's Feet. 9½ × 3½
Ornamented with Bell Flowers and Serpents.

198 Candlestick. 12½ × 5¼
Ornamented with Bell Flowers, Leaves and Scarabei.

199 Candlestick, Small, with Handle. 3¾ × 4½
Ornamented with Ivy Leaves.

200 Perfume Burner. $4 \times 2\frac{1}{2}$

Ornamented with chimeras.

201 Paroquet Seated on a Tree. $7\frac{3}{4} \times 5$

202 Pheasant walking, Head turned to Left. $4\frac{3}{4} \times 8\frac{1}{4}$

203 Pheasant walking, Head turned to Right. $4\frac{3}{4} \times 8\frac{1}{4}$

204 Wolf Caught in Trap. $4\frac{1}{2} \times 5$

205 Deer. (Axis.) Left Foot Raised. $6\frac{1}{2} \times 6$

206 Doe Reclining. $3\frac{1}{2} \times 5\frac{1}{2}$

(Dated 1840.)

207 Fawn Reclining. $1\frac{3}{4} \times 4\frac{3}{4}$

(Dated 1840.)

208 Rabbits. Group. (Two.) $2 \times 3\frac{1}{2}$

209 Turtle. $1\frac{1}{4} \times 4$

210 Crocodile. $1\frac{1}{2} \times 7\frac{3}{4}$

COLLECTION—CYRUS J. LAWRENCE, Esq.

BRONZES.

211 General Bonaparte. (1838.) 14 × 13

212 Charles VII., the Victorious. $11\frac{1}{2} \times 10$
Numbered 10. (1839.)

213 Gaston de Foix. (1833.) $14\frac{1}{4} \times 11\frac{1}{2}$

213*a* Theseus and Centaur Bienor. $13\frac{1}{2} \times 14\frac{1}{2}$
(1850.)

214 Marble Clock.
Designed by Barye as Pedestal for Theseus and Centaur.

215 Arab Horseman Killing a Lion. 15 × 14

216 Panther Seizing a Stag. 15 × 22

217 Stag Holding a Wolf by the Throat. 8 × 17

218 Lion and Serpent (No. 1). (1832.) 10 × 12

219 Lion and Serpent (No. 3). Sketch. $5\frac{1}{2} \times 7$

220 Lion Walking. (1836.) 9 × 16

221 Tiger Walking. (1836.) $8\frac{1}{4} \times 16\frac{1}{2}$

222 Lion Seated (No. 1). (1836.) 14 × 12

223	Lion Seated (No. 1). (1836.)	14 × 12
224	Bull Dragged to Earth by a Bear. (1839.)	5½ × 11
225	Wolf Walking.	9 × 15
226	Horse, Turkish (No. 2).	11½ × 12
227	Horse, Half Blood, Head Down.	7¼ × 11½
228	Horse, Half Blood, Head Down.	7¼ × 11½
229	Tiger Surprising a Deer.	6½ × 10
230	Jaguar Devouring a Crocodile.	3 × 9½
231	Panther Surprising a Civet-Cat.	4 × 9
232	Bull on the Defensive. (1841.)	7 × 11½
233	Bull Rearing. (1841.)	8½ × 11
234	Family of Deer. Group of four.	6½ × 10
235	Stag, Doe, and Fawn.	9 × 8½
236	Lioness of Senegal.	8 × 11½
237	Lioness Standing.	7¼ × 9
238	Panther of Tunis. (1840.) Reduction.	3¾ × 7½

239 Panther Holding a Deer. (1839.) $4 \times 8\frac{1}{2}$

240 Juno. 11

241 Bear on Tree Devouring an Owl. $7\frac{1}{2} \times 7$

242 Beagle, Standing. $6 \times 8\frac{1}{4}$

243 Lion Devouring a Doe. 5×11
(Dated 1837.)

244 Dromedary of Algiers. Reduction. $5\frac{1}{2} \times 6\frac{3}{4}$

245 Elephant of Asia. (1833.) 5×8

246 Jaguar Standing (No. 1). $4\frac{3}{4} \times 7\frac{1}{2}$
(Dated 1840.)

247 African Badger Robbing a Nest. 4×6

248 Pointer. $3\frac{1}{2} \times 6$

249 Setter. $4\frac{1}{2} \times 5\frac{1}{2}$

250 Wolf Caught in Trap. $4\frac{1}{2} \times 5$

251 Cat Sitting. $3\frac{1}{2} \times 3\frac{1}{4}$

252 Candelabras (pair). 28
Antique Design, with Storks.

253 Fire Guard.
Antique Design, with two Dogs Seated.

254 Crocodile. $1\frac{1}{2} \times 7\frac{3}{4}$

255 Rabbit, Head Raised, Ears Laid Back. $1\frac{3}{4} \times 2\frac{1}{2}$

256 Rabbit, Head Down, Ears Laid Back. $1\frac{3}{4} \times 2\frac{1}{4}$

257 Rabbit, Head Down, Ears Erect. $2 \times 2\frac{1}{4}$

258 Turtle. Reduction. $\frac{1}{2} \times 2$

259 Stork on Turtle. $2\frac{3}{4} \times 2$

260 Panther. Bas-relief. $3 \times 5\frac{1}{2}$
Dated 1831.

261 Leopard. Bas-relief. $3 \times 5\frac{1}{2}$
Dated 1831.

262 Genet carrying a Bird. Bas-relief. 3×5
Bronze frame. Dated 1831.

263 Virginia Deer. Without antlers. $3\frac{1}{4} \times 5\frac{1}{2}$
Bas-reliefs. Bronze frame. (1831.)

264 Leopard. Bas-relief. $3 \times 5\frac{1}{2}$
Bronze frame. (1831.)

265 Panther. Bas-relief. $3 \times 5\frac{1}{2}$
Bronze frame. (1831.)

266 Virginia Deer. With antlers. $4 \times 5\frac{1}{2}$
Dated 1831. Bas-relief.

267 Pointer and Ducks. Bas-relief. 4 × 6

Galvano-plastic process. (1824–5.)

268 Lion Walking. Bas-relief. Modern. 8 × 16

Sketch for the Lion of the Column of July.

269 Lion Seated. Sketch. Modern. 10 × 13

The above two numbers were never produced by Barye in bronze ; he left at his death a model in plaster.

270 Fawn, scratching. Modern. $2\frac{1}{2} \times 4\frac{3}{4}$

Never produced by Barye in bronze ; he left at his death a wax model. See No. 462.

271 Eagle on Rock with Heron. $12 \times 12\frac{1}{2}$

Modern.

272 Candlesticks (pair). Modern. 10

Greek designs, with Syracuse medallions.

COLLECTION—JAMES F. SUTTON, Esq.

BRONZES.

273 Roger and Angelica, mounted on Hippogriff. 20 × 27

(1846.)

274 Candelabras (pair), 9 lights, Decorated with 6 figures, mascarons and chimeras. 37

(1846.) The originals of the above two numbers were made for the Duc de Montpensier.

275 Tiger Surprising an Antelope. 13½ × 24

Model.

276 Panther Seizing a Stag. 15 × 20

277 Deer Attacked by two Scotch Hounds. 13¼ × 20

(1833.)

278 Theseus and Minotaur. (1851.) 18 × 10

279 Horse Surprised by a Lion. (1834.) 15½ × 15

280 Theseus and Centaur. (1850.) 13½ × 14½

281 Tartar Warrior Checking his Horse. 13½ × 13⅝

282 Two Arabian Horsemen Killing a Lion. 15 × 14

283 General Bonaparte. Model. $17 \times 17\frac{1}{2}$

284 Charles VII., the Victorious. (1839.) $11\frac{1}{2} \times 10$

285 Lion Seated (No. 1). (1836.) $14\frac{1}{4} \times 12$

286 Lion Seated (No. 3). 7×6

287 Lion and Serpent (No. 1). (1832.) 10×12

288 Lion and Serpent (No. 2). $6\frac{3}{4} \times 8$

289 Lion and Serpent (No. 3). Sketch. $5\frac{1}{2} \times 7$

290 Lion Walking. (1836.) 9×16

291 Tiger Walking. (1836.) $8\frac{1}{4} \times 16\frac{1}{2}$

292 Ocelot Carrying a Heron. $6\frac{1}{2} \times 11\frac{1}{2}$

293 Elephant Crushing a Tiger. (1837.) $8\frac{1}{2} \times 12$

294 Lioness Standing. $7\frac{1}{4} \times 9$

295 Bull on the Defensive. (1841.) $7 \times 11\frac{3}{4}$

296 Bull Rearing. (1841.) $8\frac{1}{2} \times 11$

297 Horse (Turkish), Right Foot Raised. (No. 2.) $11\frac{1}{2} \times 12$

298 Horse (Turkish), Left Foot Raised. (No. 3.) $7\frac{1}{2} \times 7\frac{1}{4}$

299 Horse, Half Blood, Head Lowered. $4\frac{3}{4} \times 7$
Reduction.

300 Dromedary, Egyptian, Harnessed. $10 \times 9\frac{1}{2}$

301 Dromedary, Algerian. $7\frac{1}{2} \times 9$

302 Dromedary, Algerian. Reduction. $5\frac{1}{2} \times 6\frac{3}{4}$

303 Greyhound and Hare. Model. 8×13

304 Beagle, Standing. $6\frac{1}{2} \times 12$

305 Spaniel and Duck. $5\frac{1}{2} \times 8$

306 Spaniel and Rabbit. $5 \times 8\frac{1}{2}$

307 Spaniel. $3\frac{1}{2} \times 6$

308 Two Young Bears Playing. (1833.) $8\frac{1}{2} \times 6$

309 Stag Rolling a Stone. $5\frac{1}{2} \times 9$

310 Hawk Killing a Heron. $11 \times 9\frac{1}{2}$

311 Pheasant, Right Foot Raised. $5 \times 8\frac{1}{4}$
Numbered 5.

312 Panther of Tunis. (1840.) $3\frac{3}{4} \times 7\frac{1}{2}$
Reduction.

313 African Badger Robbing Nest. 4×6

314 Minerva. 12

315 Juno. 12

316 Elephant of Cochin China. 6 × 10

317 Stork on Turtle. $2\frac{3}{4} \times 2$

318 Stork and Serpent. $5 \times 2\frac{1}{4}$

319 Doe and Fawn Reclining. $2\frac{3}{4} \times 4\frac{1}{2}$

320 Kevel. $4 \times 3\frac{3}{4}$

321 Gazelle of Ethiopia. $3\frac{1}{2} \times 3\frac{1}{2}$

322 Rabbit, Head Up, Ears Laid Back. $1\frac{1}{2} \times 2\frac{1}{4}$

323 Genet Carrying a Bird. Dated 1831. 3 × 5
Bronze Frame. Bas-relief.

324 Virginia Deer, Without Antlers. $3\frac{1}{4} \times 5\frac{1}{2}$
Dated 1831. Bronze Frame. Bas-relief.

COLLECTION—SAMUEL P. AVERY, Esq.

BRONZES.

325 Theseus and Centaur. Modern. $29\frac{1}{2} \times 25\frac{1}{2}$
With mahogany pedestal.

326 Charles VII. the Victorious. (1839.) $11\frac{1}{2} \times 10$
With clock pedestal, arabesque design.

327 Lion Walking. (1836.) 9×16

328 Tiger Walking. (1836.) $8\frac{1}{4} \times 16\frac{1}{2}$

329 Elephant, with Indian Mounted, (1837.) Crushing Tiger. 11×12
Model.

330 Boar Wounded. Model. (1839.) 6×8

331 Eagle on Rock, Wings Extended. $10 \times 12\frac{1}{2}$

332 Horse (Turkish), Right Foot Raised. $11\frac{1}{2} \times 12$
(No. 2.)

333 Beagle Standing. $6\frac{1}{2} \times 12$

334 Lion and Serpent. Sketch (No. 3.) $5\frac{1}{2} \times 7$

335 Lion Seated (No. 1). (1836.) 14×12

336 Jaguar Devouring an Agouti. (1848.) $2\frac{1}{4} \times 8\frac{1}{2}$

Sketch for the Jaguar Devouring a Hare. [No. 7 of this catalogue.]

337 Spaniel. $3\frac{1}{2} \times 6$

338 Deer of Java. $5\frac{1}{2} \times 7$

339 Pheasant, Left Foot Forward. $4\frac{3}{4} \times 8$

340 Horse, Half Blood, Head Lowered. $4\frac{3}{4} \times 7\frac{1}{4}$

Reduction.

341 Horse, Half Blood, Head Erect. 5×7

Reduction.

342 Candelabra, antique, 3 Lights. 30

With Chains and Stork.

343 Bear in Trough. Modern. (1834.) $4\frac{1}{2} \times 5$

344 Fawn Lying Down. Numbered 8. $1\frac{3}{4} \times 4\frac{3}{4}$

345 Cat Sitting. $4\frac{1}{2} \times 3\frac{1}{2}$

346 Stork on Turtle. $2\frac{3}{4} \times 2$

347 Lion of the Column of July. $10\frac{3}{4} \times 21\frac{3}{4}$

Bas-relief. (1840.)

348 Leopard. Bas-relief. Dated 1831. $3 \times 5\frac{1}{2}$

349 Panther. Bas-relief. Dated 1831. $3 \times 5\frac{1}{2}$

350 Genet Carrying a Bird. Dated 1831. $3 \times 5\frac{1}{2}$

351 Virginia Deer, with Antlers. $4 \times 5\frac{1}{2}$
Dated 1831. Bas-relief.

352 Pointer and Ducks. Dated 1831. 4×6
Bas-relief.

353 Eagle and Serpent. Bas-relief. 4×6

354 Eagle and Chamois. Bas-relief. $4\frac{3}{4} \times 7\frac{1}{4}$

COLLECTION — R. AUSTIN ROBERTSON, Esq.

BRONZES.

355 General Bonaparte. $17 \times 17\frac{1}{2}$

356 Lion and Serpent (No. 1). (1832.) 10×12

357 Horse Attacked by a Tiger. $9\frac{1}{2} \times 14\frac{1}{2}$
Unique.

358 Lion Devouring a Boar. $7\frac{1}{4} \times 11$

359 Horse, Turkish (No. 2). $11\frac{1}{2} \times 12$
Left Foot Raised. Model.

360 Greyhound and Hare. 8×13

361 Bear on Tree Devouring an Owl. $7\frac{1}{2} \times 6\frac{1}{2}$
Model.

362 Hawk Killing a Heron. $11 \times 9\frac{1}{2}$

363 Beagle, Standing. Model. 6×12

364 African Badger Robbing a Nest. 4×6
Model.

365 Elephant of Asia. (1833.) $5\frac{1}{4} \times 8$

366 Pointer and Setter with Pheasants. $4\frac{3}{4} \times 10$

367 Horse, Half Blood, Head Lowered. $4\frac{3}{4} \times 7\frac{1}{4}$
Reduction.

368 Horse, Half Blood, Head Erect. 5×7
Reduction.

369 Deer in Repose, Standing. $9 \times 8\frac{1}{2}$

370 Doe Lying Down. Dated 1840. $1\frac{3}{4} \times 4\frac{1}{2}$

371 Deer Wounded. $4\frac{1}{4} \times 3\frac{3}{4}$

372 Kevel. $4 \times 3\frac{3}{4}$

373 Gazelle of Ethiopia. $3\frac{1}{4} \times 3\frac{3}{4}$

374 Antelope. $3 \times 3\frac{1}{2}$

375 Ram, Ewe, and Kid. Group. $2\frac{1}{2} \times 4\frac{1}{2}$

376 Camel of Persia. $4\frac{1}{2} \times 4\frac{1}{2}$

377 Stork on Turtle. $2\frac{3}{4} \times 2$

COLLECTION—THEODORE K. GIBBS, Esq.

BRONZES.

378	Elk Surprised by a Lynx. (1834.)	$8\frac{1}{2} \times 11\frac{1}{2}$
379	Jaguar Sleeping.	$3\frac{1}{2} \times 9$
380	Tiger Walking. New Model.	$9\frac{1}{2} \times 16$
381	Juno.	12
382	Horse (Turkish). (No. 3.) Left Foot Raised.	$7\frac{1}{2} \times 7\frac{1}{4}$
383	Deer in Repose, Standing.	9×8
384	Deer of Java.	$5\frac{1}{2} \times 7$
385	Fawn Lying Down. (1840.)	$1\frac{3}{4} \times 4\frac{3}{4}$
386	Horse, Half Blood, Head Lowered. Reduction.	$4\frac{3}{4} \times 7\frac{1}{4}$
387	Horse, Half Blood, Head Erect. Reduction.	5×7
388	Dromedary of Algiers. Reduction.	$5\frac{1}{2} \times 7$
389	Lion and Serpent (No. 3). Sketch.	5×7
390	Panther of India.	$3\frac{1}{2} \times 8$
391	Pointer.	3×6

OTHER CONTRIBUTORS.

BRONZES.

392 Theseus and Centaur. (1850.) 50 × 41

Loaned by the Metropolitan Museum of Art. Acquired soon after it was first exhibited by Barye by Mr. Boer of the Hague, in whose possession it remained until 1883, when it was purchased by Samuel P. Avery, Esq., and by him presented to the Museum.

393 Arab Horseman Killing a Lion. 15 × 14

Loaned by Robert Hoe, Esq.

394 Lion Walking. (1836.) 9 × 16

Loaned by Robert Hoe, Esq.

395 Tiger Walking. (1836.) $8\frac{1}{4} \times 16\frac{1}{2}$

Loaned by Robert Hoe, Esq.

396 Juno. 12

Loaned by Robert Hoe, Esq.

397 Minerva. 12

Loaned by Robert Hoe, Esq.

398 Paroquet Seated on Tree. $7\frac{3}{4} \times 5$

Loaned by Robert Hoe, Esq.

399 Greyhound and Hare. 8 × 13
Loaned by James Irving Raymond, Esq.

400 Ape Riding a Gnu. (1842.) 9 × 10
Loaned by Richard M. Hoe, Esq.

401 Lioness of Senegal. 8 × 11½
Loaned by Richard M. Hoe, Esq.

402 Lioness of Algiers. 8 × 11½
Loaned by Richard M. Hoe, Esq.

403 Horse, Half Blood, Head Lowered. 7½ × 11½
Loaned by Richard M. Hoe, Esq.

404 Family of Deer. Group of Four. 6½ × 10
Loaned by Richard M. Hoe, Esq.

405 Deer Walking. 8 × 8
Loaned by Richard M. Hoe, Esq.

406 Jaguar Devouring a Hare. Modern. 17½ × 38
Loaned by Charles A. Dana, Esq.

407 Lion Seated. (1836.) 14 × 12
Loaned by W. M. Laffan, Esq.

408 Tiger Walking. (1836.) 8¼ × 16½
Loaned by W. M. Laffan, Esq.

409 Theseus and Centaur. (1850.) $13\frac{1}{2} \times 14\frac{1}{2}$

Loaned by James S. Inglis, Esq.

410 Young Man Mastering his Horse. 8×9

(Sketch.)

Loaned by James S. Inglis, Esq.

411 Horse, Arabian. $10\frac{1}{2} \times 10\frac{1}{4}$

Loaned by James S. Inglis, Esq.

412 Candelabras (pair), 10 Lights. 25

Greek Design.

Loaned by James S. Inglis, Esq.

413 Candlesticks (pair). $12\frac{3}{4}$

Ornamented with Leaves and Flowers.

Loaned by James S. Inglis, Esq.

414 Leopard. $3 \times 5\frac{1}{2}$

Bronze Frame. Dated 1831. Bas-relief.

Loaned by James S. Inglis, Esq.

415 Panther. $3 \times 5\frac{1}{2}$

Bronze Frame. Dated 1831. Bas-relief.

Loaned by James S. Inglis, Esq.

416 Horse, Half Blood, Head Lowered. 8×10

Loaned by James S. Inglis, Esq.

417 Theseus and Minotaur. (1848.) 18 × 10
Loaned by Richard M. Hunt, Esq.

418 Bull Rearing, Attacked by a Tiger. 9 × 11
(1837.)
Loaned by Richard M. Hunt, Esq.

419 Eagle, Wings Extended, Beak Closed. 11 × 13
Loaned by Richard M. Hunt, Esq.

420 Rabbit, Head Down, Ears Raised. $1\frac{1}{2} \times 2\frac{1}{4}$
Loaned by Richard M. Hunt, Esq.

421 Panther Seizing a Stag. 15 × 22
Loaned by Richard M. Hunt, Esq.

422 Elephant of Africa. $5 \times 7\frac{1}{4}$
Loaned by Richard M. Hunt, Esq.

423 Elephant Walking. Unique. $9\frac{1}{4} \times 16$
Loaned by Thomas B. Clarke, Esq.

424 Lion Walking. (1836.) 9 × 16
Loaned by J. W. Ellsworth, Esq.

425 Tiger Walking. (1836.) $8\frac{1}{4} \times 16\frac{1}{2}$
Loaned by J. W. Ellsworth, Esq.

426 Two Arab Horsemen Killing a Lion. $14\frac{1}{2} \times 15$
Loaned by Albert Spencer, Esq.

427 Lion Walking. (1836.) 9 × 16
Loaned by Albert Spencer, Esq.

428 Tiger Walking. (1836.) $8\frac{1}{4} \times 16\frac{1}{2}$
Loaned by Albert Spencer, Esq.

429 Liòn and Serpent (No. 2.) $6\frac{3}{4} \times 8$
Loaned by Albert Spencer, Esq.

430 Huntsman, Costume Louis XV. $7\frac{1}{2} \times 7$
Loaned by Albert Spencer, Esq.

431 Deer Listening. (1838.) $7\frac{1}{2} \times 6\frac{3}{4}$
Loaned by Albert Spencer, Esq.

432 Deer with Foot Raised. $7\frac{1}{2} \times 6\frac{3}{4}$
Loaned by Albert Spencer, Esq.

433 Panther of Tunis. (1840.) $5 \times 7\frac{1}{2}$
Reduction.
Loaned by Albert Spencer, Esq.

434 Panther of India. Reduction. $3\frac{1}{2} \times 8$
Loaned by Albert Spencer, Esq.

435 Panther. Bas-relief. $3 \times 5\frac{1}{2}$
Bronze frame. (Dated 1831.)
Loaned by Albert Spencer, Esq.

436 Leopard. Bas-relief. $3 \times 5\frac{1}{2}$
Bronze frame. (Dated 1831.)
Loaned by Albert Spencer, Esq.

437 Lion and Serpent (No. 3). Sketch. 5 × 7
Loaned by Edward Gleason, Esq.

438 Lion Walking. (1836.) 10 × 16
Loaned by Charles Parsons, Esq.

439 Horse, Half Blood, Head Erect. $5\frac{1}{4} \times 6\frac{1}{2}$
Reduction.
Loaned by Henry Sampson, Esq.

440 Pointer. $3\frac{1}{2} \times 6$
Loaned by Henry Sampson, Esq.

441 Bull Rearing. $8\frac{1}{2} \times 11$
Loaned by Mrs. Bellina Froehlich.

442 Dromedary of Algiers. Reduction. $5\frac{3}{4} \times 6\frac{3}{4}$
Loaned by Mrs. Bellina Froehlich.

443 Panther of Tunis. (1840.) $5\frac{1}{4} \times 10\frac{1}{2}$
Loaned by Theodore Roosevelt, Esq.

444 Elephant of Asia. (1833.) 5 × 8
Loaned by Theodore Roosevelt, Esq.

445 Tiger Devouring a Gazelle. Modern. $5\frac{1}{4} \times 12$
Loaned by Theodore Roosevelt, Esq.

446 Two Arab Horsemen Killing a Lion. $14\frac{1}{2} \times 15$
Loaned by John Taylor Johnston, Esq.

447 Bronze Vases (pair). 17½
Marble Stand, ornamented with Panther and Leopard. Bas-reliefs.

Loaned by Samuel J. Harriot, Esq.

448 Tiger Walking. 8¼ × 16½

Loaned by Dr. J. West Roosevelt.

449 Cat Sitting. 3½ × 3¼

Loaned by Mrs. R. W. Gilder.

450 Panther Seizing a Stag. 15 × 20

Loaned by Brayton Ives, Esq.

PLASTER CAST AND WAX MODELS.

451 Lion and Serpent. Plaster Cast. 50 × 70

Loaned by the Metropolitan Museum of Art. A gift from the French Government, now exhibited for the first time in this country.

452 Fawn Scratching. Wax Model. 6¼ × 9

Loaned by James S. Inglis, Esq.

453 Young Man Mastering a Horse. Wax Model. 8 × 9

Loaned by James S. Inglis, Esq.

COLLECTION—W. T. WALTERS, Esq.

WATER COLORS BY A. L. BARYE.

454	Deer and Doe.	6½ × 10½
455	Large Tiger Lying Down.	15 × 21½
456	Lion Lying Down.	10 × 12½
457	Bear Walking.	10 × 13
458	Leopard Eating.	10½ × 13
459	Large Lion.	13 × 20
460	Tiger Rolling.	10 × 13
461	Tiger Watching an Elephant.	12 × 16
462	Lion and Serpent.	11½ × 15½
463	Tiger Walking.	11½ × 15½
464	Tiger Walking.	11½ × 16
465	Elephants.	10½ × 13½
466	Serpent Crushing an Antelope.	9½ × 13½
467	Two Lion Cubs.	11 × 15½

468	Elephant Asleep.	$11\frac{1}{2} \times 16$
469	Tiger Asleep.	$13\frac{1}{2} \times 17$
470	Lion Standing.	11×15
471	Moose and Doe.	$10\frac{1}{2} \times 14$
472	Elephants in the Water.	$8\frac{1}{2} \times 12\frac{1}{2}$
473	Lion and Serpent.	$10\frac{1}{2} \times 14$
474	Serpent on Limb of Tree.	$11\frac{1}{2} \times 15$
475	Serpent Crushing a Gnu.	14×21
476	Portrait of Barye, by Camino.	$15\frac{1}{2} \times 12$
477	Deer Walking.	$4\frac{1}{4} \times 5\frac{1}{2}$
478	Tiger. (Oil.)	$20\frac{1}{2} \times 45\frac{1}{2}$

COLLECTION—SAMUEL P. AVERY, Esq.

WATER COLORS, ETCHINGS, Etc.

479 Tiger in Repose. $13 \times 20\frac{1}{2}$.
Water color.

480 Lion on the Alert. $6\frac{1}{2} \times 10$
Water color.

481 Lioness with Cubs. $5\frac{1}{2} \times 9$
Water color.

482 Stag Fighting a Cougar.
Original etching by A. L. Barye. (1871.) Rare.

483 Stag Attacked by a Wolf.
Etching by Chas. Jacque. (1846.)
After water color by A. L. Barye.

484 Doe Reposing.
Etching by Chas. Jacque. (1846.)
After a bronze by A. L. Barye.

485 Two Fawns Reposing.
Etching by Chas. Jacque. (1846.)
After bronzes by A. L. Barye.

486 Lion and Serpent.
Etching by Henry Lefort. After A. L. Barye.

487 Tiger Devouring a Crocodile.

Wood-cut by A. L. Barye. (1871.)

488 Lion of Persia.

Lithograph by A. L. Barye.

489 Two Cats Sleeping.

Lithograph by A. L. Barye.

490 Lion and Serpent.

Lithograph by Vernier.

491 Charles VI. on Horseback.

Lithograph by Gigoux.

491*a* Elephant Walking.

Lithograph by Gigoux.

492 Autograph Letter and Photograph of A. L. Barye.

OTHER CONTRIBUTORS.

WATER COLORS BY A. L. BARYE.

493 Walking Lion. $6\frac{1}{2} \times 10$

Loaned by Quincy Shaw, Esq.

494 Sleeping Lion. 7×10

Loaned by Quincy Shaw, Esq.

495 Walking Tiger. 11×15

Loaned by Quincy Shaw, Esq.

496 Lioness Standing. 12×14

Loaned by James F. Sutton, Esq.

497 Tiger Crouching. 11×14

Loaned by James F. Sutton, Esq.

498 Deer Running. $9\frac{1}{2} \times 12$

Loaned by James F. Sutton, Esq.

499 Stag Listening. $6\frac{3}{4} \times 8$

Loaned by James F. Sutton, Esq.

500 Leopard Walking. 8×12

Loaned by James F. Sutton, Esq.

501 Lion Listening. 6×10

Loaned by James F. Sutton, Esq.

502 Tiger Rolling. $10\frac{1}{2} \times 12\frac{1}{2}$

Loaned by James S. Inglis, Esq.

503 Lion Eating. $7\frac{1}{2} \times 10\frac{3}{4}$

Loaned by Albert Spencer, Esq.

504 Tiger Playing. $9 \times 12\frac{1}{2}$

Loaned by Cyrus J. Lawrence, Esq.

505 Stag Standing. $6\frac{1}{2} \times 10$

Loaned by Cyrus J. Lawrence, Esq.

506 Tiger Hunt. 20 × 27½

Loaned by The Corcoran Gallery of Art.

507 Lions Sleeping. 12 × 19

Loaned by The Corcoran Gallery of Art.

508 Tiger in the Desert. 8¾ × 18¼

Loaned by Clarence King, Esq.

509 Lion Listening. 10 × 13

Loaned by Clarence King, Esq.

510 Panther Crouching. 7½ × 10

Loaned by Geo. I. Seney, Esq.

OIL PAINTINGS.

511 Landscape, Sketch at Fontainebleau. 12 × 7½

Loaned by T. K. Gibbs, Esq.

512 Lion Killing a Boar. Sketch. 7½ × 9½

Loaned by James F. Sutton, Esq.

513 Landscape, Study of Rocks, Fontainebleau. $5\frac{1}{2} \times 12\frac{3}{4}$

Loaned by Cyrus J. Lawrence, Esq.

514 Landscape, Study of Trees, Fontainebleau. $7\frac{3}{4} \times 15\frac{1}{4}$

Loaned by Cyrus J. Lawrence, Esq.

515 Lynx Hunting the Stork. $5 \times 10\frac{1}{2}$

Loaned by Cyrus J. Lawrence, Esq.

ETCHINGS, DRAWINGS, LITHOGRAPHS, ETC., BY AND AFTER A. L. BARYE.

516 Elephant Hunt. 18 × 22

Crayon Sketch by A. L. Barye.
Loaned by James F. Sutton, Esq.

517 Lion in Repose. Lithograph.

Loaned by James F. Sutton, Esq.

518 Tiger in Repose. Lithograph.

Loaned by James F. Sutton, Esq.

519 Ocelot Carrying a Heron. Lithograph.
Loaned by James F. Sutton, Esq.

520 Portrait of Barye. Lithograph after Gigoux.
Loaned by James F. Sutton, Esq.

521 Lion Walking. Etching by Courtry, After Water Color by A. L. Barye.
Loaned by Cyrus J. Lawrence, Esq.

522 Crayon Studies (8). By A. L. Barye.
Loaned by Cyrus J. Lawrence, Esq.

523 Portrait. Photograph of A. L. Barye.
Loaned by Cyrus J. Lawrence, Esq.

524 Chateaux d'Eau at Marseilles. Photograph, showing four groups executed in stone by A. L. Barye.
Loaned by Cyrus J. Lawrence, Esq.

525 Autograph Letter of Barye. With Portrait.
Loaned by Cyrus J. Lawrence, Esq.

526 Autograph Letter of Barye.
Loaned by Cyrus J. Lawrence, Esq.

CATALOGUE OF PAINTINGS

BY

J. F. MILLET,
TH. ROUSSEAU,
C. TROYON,
C. F. DAUBIGNY,
A. G. DÉCAMPS,
J. B. C. COROT,
JULES DUPRÉ,
N. DIAZ,
E. DELACROIX,
J. L. A. T. GÉRICAULT,

CONTEMPORARIES AND FRIENDS OF

ANTOINE-LOUIS BARYE.

NOTE.

THE great names in the art of the XIXth century in France are those of the men who were the contemporaries and friends of BARYE. They are described as the phalanx of 1830, a period of revolution in which they wrought unconsciously, but with infinite power. They were COROT, DAUBIGNY, DIAZ, DÉCAMPS, DUPRÉ, DELACROIX, MILLET, ROUSSEAU, TROYON, and GÉRICAULT. When it was decided to hold an exhibition of BARYE'S works in New York, in aid of the project to erect a monument to his memory in Paris, it was thought not inappropriate that it should be made to include a selection of the works of the men who were his contemporaries, his fellow-students, his friends, his pupils, his teachers. These great men all learned each of the other something, and they were the earliest to discern the genius of BARYE. They understood and revered his art, and in his turn BARYE understood them, toiled with them, suffered with them, and lived to exult in all their triumphs. He, later than any other, achieved the worldly measure of success, and if he lingered unrewarded until nearly all his colleagues had passed away, it seems, perhaps, fitting that they should now appear to do him honor and to contribute to his fame. They are

well represented. Nowhere else in the world could such a collection be made as that which now supplements the exhibition of the works of BARYE. No like opportunity to assemble them was ever presented, and it is not probable that such another will again occur. In the gravitation to America of great works of art a majority of the treasures of the great French school have been acquired. The choicest of them are among the hundred pictures now displayed, and the occasion for the study of the works of these great artists is one of which the like never before was known. The liberal spirit and the unhesitating generosity of the American collectors of pictures are beyond ordinary comprehension, and have made this exhibition possible.

COLLECTION—W. T. WALTERS, Esq.

PAINTINGS.

527

MILLET (J. F.).

1815–1875.

"Breaking Flax."

15 x 18

528

COROT (J. B. C.).

1796–1875.

"The Martyrdom of St. Sebastian."

48 x 96

529

COROT (J. B. C.).

1796–1875.

"The Evening Star."

35 x 28

530

TROYON (C.).

1813–1865.

"Repose."

34 x 22

531

DAUBIGNY (C. F.).

1817–1878.

"Twilight."

32 x 18

532

COROT (J. B. C.).

1796–1875.

"Very Early Spring

15 x 21

533

TROYON (C.).

1813–1865.

"Cattle Drinking."

21 x 31

534

MILLET (J. F.).

1815–1875.

"The Potato Harvest."

25 x 21

535

DELACROIX (E.).

1799–1863.

"Christ on the Cross."

26 x 33

536

ROUSSEAU (TH.).

1812–1867.

"Early Summer Afternoon."

29 x 21

537

DIAZ (N.).

1808–1877.

"The Storm."

34 x 23

538

DUPRÉ (JULES).

1812–1889.

"The Old Oak."

24 x 28

539

ROUSSEAU (TH.).

1812–1867.

"Le Givre—Winter Solitude."

38 x 25

540

DIAZ (N.).

1808–1877.

"Forest of Fontainebleau—Autumn."

25 x 30

541

DÉCAMPS (A. G.).

1803–1860.

"The Suicide."

22 x 15

542

DIAZ (N.).

1808–1877.

"Effect of Autumn."

16 x 12

543

DIAZ (N.).

1808–1877.

"The Assumption."

10½ x 15½

544

DAUBIGNY (C. F.).

1817–1878.

"Sunset on the Coast of France."

59 x 30

545

MILLET (J. F.).

1815–1875.

"The Sheepfold (Moonlight)."

24 x 18

546

DELACROIX (E.).

1799–1863.

"Jesus on the Sea of Galilee."

29 x 24

547

DUPRÉ (JULES).

1812–1889.

"At Sea."

29 x 24

548

DAUBIGNY (C. F.).

1817–1878.

"The Coming Storm—
Early Spring."

27 x 17

549

DUPRÉ (JULES).

1812–1889.

"Sunset."

29½ x 24

549*a*

DIAZ (N.).

1808–1877.

"Cupid Disarmed."

27 x 15½

550

BONNAT (LEON).

"Portrait of A. L. Barye."

36 x 51

OTHER CONTRIBUTORS.

PAINTINGS.

551

MILLET (J. F.).

1815–1875.

"Sheep Shearing."

16½ x 10

Loaned by Quincy Shaw, Esq.

552

MILLET (J. F.).

1815–1875.

"Sea View off Cherbourg."

10 x 13

Loaned by Quincy Shaw, Esq.

553

MILLET (J. F.).

1815–1875.

"Le Bout du Village de Gréville."

33 x 40

Loaned by Quincy Shaw, Esq.

554

MILLET (J. F.).

1815–1875.

"The Planters."

33 x 40

Loaned by Quincy Shaw, Esq.

555

MILLET (J. F.).

1815–1875.

"Buckwheat Threshers."

35 x 44½

Loaned by Quincy Shaw, Esq.

556

DUPRÉ (JULES).

1812–1889.

"The Great Oak."

68 x 57

Loaned by John G. Johnson, Esq.

557

DÉCAMPS (A. J.).

1803–1860.

"Bivouac at Waterloo."

13 x 18

Loaned by John G. Johnson, Esq.

558

DÉCAMPS (A. J.).

1803–1860.

"Syrian View."

19 x 24½

Loaned by John G. Johnson, Esq.

559

TROYON (C.).

1813–1865.

"Forest Clearing."

25 x 21

Loaned by John G. Johnson, Esq.

560

TROYON (C.).

1813–1865.

"Going to the Fair."

24 x 35½

Loaned by John G. Johnson, Esq.

561

DAUBIGNY (C. F.).

1817–1878.

"Landscape."

18 x 31

Loaned by John G. Johnson, Esq.

562

ROUSSEAU (TH.).

1812–1867.

"October."

15½ x 18½

Loaned by John G. Johnson, Esq.

563

MILLET (J. F.).

1815–1875.

"Sheep Shearing."

24 x 30

Loaned by Henry Graves, Esq.

564

MILLET (J. F.).

1815–1875.

"Woman Making Lye."

16 x 11

Loaned by Henry Graves, Esq.

565

DELACROIX (E.).

1799–1863.

"Wounded Tiger."

13½ x 21

Loaned by Henry Graves, Esq.

566

DÉCAMPS (A. J.)

1803–1860.

"Turkish Butcher's Shop."

24 x 20

Loaned by Henry Graves, Esq.

567

ROUSSEAU (TH.).

1812–1867.

"Morning on the Oise."

16 x 25

Loaned by Henry Graves, Esq.

568

ROUSSEAU (TH.).

1812–1867.

"Forest of Fontainebleau."

25½ x 29½

Loaned by Henry Graves, Esq.

569

ROUSSEAU (TH.).

1812–1867.

"Dogs and Hare."

11½ x 19

Loaned by Henry Graves, Esq.

570

DAUBIGNY (C. F.).

1817–1878.

"On the River Oise.".

12 x 24

Loaned by Henry Graves, Esq.

571

DAUBIGNY (C. F.).

1817–1878.

"Landscape."

12 x 20

Loaned by Henry Graves, Esq.

572

DAUBIGNY (C. F.).

1817–1878.

"Landscape After Rain."

9 x 15

Loaned by Henry Graves, Esq.

573

MILLET (J. F.).

1815–1875.

"Waiting."

33½ x 48

Loaned by George I. Seney, Esq.

574

DIAZ (N.).

1808–1877.

"The Temple of Love."

28 x 16

Loaned by George I. Seney, Esq.

575

DIAZ (N.).

1808–1877.

"The Flight of Cupid."

40½ x 30½

Loaned by George I. Seney, Esq.

576

DÉCAMPS (A. J.).

1803–1860.

"Cat, Rabbit, and Weasel."

10 x 14

Loaned by George I. Seney, Esq.

577

TROYON (C.).

1813–1865.

"Return From the Pastures."

15 x 22

Loaned by George I. Seney, Esq.

578

COROT (J. B. C.).

1796–1875.

"Souvenir of Normandy."

Loaned by George I. Seney, Esq.

579

DAUBIGNY (C. F.).

1817–1878.

"On the River Oise."

14 x 26½

Loaned by George I. Seney, Esq.

580

DELACROIX (E.).

1799–1863.

"Lion in the Mountains."

11 x 14½

Loaned by George I. Seney, Esq.

581

DELACROIX (E.).

1799–1863.

"Les Convulsionnaires."

24 x 40

Loaned by George I. Seney, Esq.

582

DELACROIX (E.).

1799–1863.

"Tiger and Serpent."

13 x 16

Loaned by Henry M. Johnston, Esq.

583

DUPRÉ (JULES).

1812–1889.

"Oak by the River."

30 x 24

Loaned by Henry M. Johnston, Esq.

584

COROT (J. B. C.).

1796–1875.

"Lake Nemi."

40 x 53

Loaned by Thomas Newcombe, Esq.

585

DUPRÉ (JULES).

1812–1889.

"Symphony."

27 x 39

Loaned by Dr. H. C. Angell.

586

TROYON (C.).

1813–1865.

"A Drove of Cattle and Sheep."

26 x 39

Loaned by Cornelius Vanderbilt, Esq.

587

MILLET (J. F.).

1815–1875.

"After the Bath."

13 x 9¾

Loaned by Alfred Corning Clark, Esq.

588

MILLET (J. F.).

1815–1875.

"The Gleaners."

14½ x 11½

Loaned by Alfred Corning Clark, Esq.

589

DAUBIGNY (C. F.).

1817–1878.

"Coast near Dieppe."

16½ x 32½

Loaned by Alfred Corning Clark, Esq.

590

COROT (J. B. C.).

1796–1875.

"Evening."

18½ x 24½

Loaned by Alfred Corning Clark, Esq.

591

DELACROIX (E.).

1799–1863.

"Christ at the Tomb."

21 x 18

Loaned by Alfred Corning Clark, Esq.

592

DELACROIX (E.).

1799–1863.

"Tiger Quenching his Thirst."

10 x 15

Loaned by Alfred Corning Clark, Esq.

593

ROUSSEAU (TH.).

1812–1867.

"Sunset in the Woods."

9 x 12

Loaned by Alfred Corning Clark, Esq.

594

COROT (J. B. C.).

1796–1875.

"Fauns and Nymphs."

40 x 52

Loaned by William F. Slater, Esq.

595

DELACROIX (E.).

1799–1863.

"Christopher Columbus."

35 x 46

Loaned by William F. Slater, Esq.

596

GÉRICAULT (J. L. A. T.).

1791–1824.

"Lion Crouching."

14½ x 18

Loaned by Cottier & Co.

597

DÉCAMPS (A. J.).

1803–1860.

"Italian Shepherd."

12½ x 15½

Loaned by Cottier & Co.

598

DELACROIX (E.).

1799–1863.

"Christ on the Sea of Galilee."

9⅞ x 12½

Loaned by Cottier & Co.

599

ROUSSEAU (TH.).

1812–1867.

"The Valley of Tiffauge."

25 x 40

Loaned by F. L. Ames, Esq.

600

ROUSSEAU (TH.).

1812–1867.

"Midsummer on the Oise."

10 x 15

Loaned by F. L. Ames, Esq.

601

MILLET (J. F.).

1815–1875.

"La Baratteuse."

37½ x 24

Loaned by F. L. Ames, Esq.

602

MILLET (J. F.)

1815–1875.

"The Shepherd."

13½ x 10

Loaned by F. L. Ames, Esq.

603

COROT (J. B. C.)

1796–1875.

"The Setting Sun."

20 x 28

Loaned by F. L. Ames, Esq.

604

DÉCAMPS (A. J.).

1803–1860.

"Le Frondeur."

25½ x 32

Loaned by F. L. Ames, Esq.

605

DIAZ (N.).

1808–1877.

"La Descente des Bohémiens."

24 x 17½

Loaned by F. L. Ames, Esq.

606

TROYON (C.).

1813–1865.

"Le Garde Chasse."

37 x 29

Loaned by F. L. Ames, Esq.

607

DELACROIX (E.).

1799–1863.

"St. Sebastian."

14¼ x 19½

Loaned by F. L. Ames, Esq.

608

MILLET (J. F.).

1815–1875.

"November."

38 x 55

Loaned by Boussod, Valadon & Co.

609

COROT (J. B. C.).

1796–1875.

"Evening."

45 x 65

Loaned by Jay Gould, Esq.

610

DIAZ (N.).

1808–1877.

"The Old Forest, Fontainebleau."

29 x 36

Loaned by Jay Gould, Esq.

611

MILLET (J. F.).

1815–1875.

"La Naissance du Veau."

20 x 24

Loaned by D. C. Lyall, Esq.

612

DELACROIX (E.).

1799–1863.

"L'Enlévement de Rebecca."

40 x 32½

Loaned by D. C. Lyall, Esq.

613

DELACROIX (E.).

1799–1863.

"Le Giaour et le Pacha."

24 x 29

Loaned by Potter Palmer, Esq.

614

MILLET (J. F.).

1815–1875.

"The Turkey Keeper."

33 x 40

Loaned by Charles A. Dana, Esq.

615

DAUBIGNY (C. F).

1817–1878.

"Sunset."

15 x 26½

Loaned by Charles A. Dana, Esq.

616

COROT (J. B. C.).

1796–1875.

"The Dance of Loves."

54 x 44

Loaned by Charles A. Dana, Esq.

617

DIAZ (N.).

1808–1877.

"The Frog Pond."

31½ x 41½

Loaned by Charles A. Dana, Esq.

618

MILLET (J. F.).

1815–1875.

"The Angelus."

21½ x 25½

Loaned by the American Art Association.

619

MILLET (J. F.).

1815–1875.

"Paysage d'Auvergne, Chevriére."

33½ x 39

Loaned by the American Art Association.

620

MILLET (J. F.).

1815–1875.

"The Sower."

34½ x 24

Loaned by the American Art Association.

621

ROUSSEAU (TH.).

1812–1867.

"Forest of Fontainebleau."

20 x 29

Loaned by the American Art Association.

622

COROT (J. B. C.).

1796–1875.

"Maisons des Pêcheurs."

30 x 26

Loaned by The American Art Association.

623

DELACROIX (E.).

1799–1863.

"Lion and Lioness."

x

Loaned by W. C. Van Horne, Esq.

624

DELACROIX (E.).

1799–1863.

"The Signal."

22 x 18

Loaned by Knoedler & Co.

625

DUPRÉ (JULES).

1812–1889.

"Twilight."

18½ x 25½

Loaned by Knoedler & Co.

626

DAUBIGNY (C. F.).

1817–1878.

"Village au Bord de l'Oise, Soleil Couchant."

x

Loaned by George F. Baker, Esq.

627

DAUBIGNY (C. F.).

1817–1878.

"Marine."

18 x 32

Loaned by W. Schaus, Esq.

628

MILLET (J. F.).

1815–1875.

"The Grafter."

32 x 40

Loaned by W. Rockefeller, Esq.

629

TROYON (C.).

1813–1865.

"Cows and Sheep at Pasture."

22 x 32

Loaned by W. Rockefeller, Esq.

630

DUPRÉ (JULES).

1812–1889.

"L'Étang."

26 x 36½

Loaned by E. B. Warren, Esq.

631

DIAZ (N.).

1808–1877.

"Coronation of Love."

25 x 18

Loaned by Brayton Ives, Esq.

WATER COLORS, PASTELS, Etc.

632

DELACROIX (E.).

1799–1863.

"Lion and Serpent."

Water Color.

15½ x 23½

Loaned by W. T. Walters, Esq.

633

MILLET (J. F.).

1815–1875.

"The Angelus."

Crayon.

13 x 18

Loaned by W. T. Walters, Esq.

634

MILLET (J. F.).

1815–1875.

"The Shepherdess."

Pastel.

15 x 20

Loaned by W. T. Walters, Esq.

635

MILLET (J. F.).

1815–1875.

"The Sower."

Pastel.

17 x 20½

Loaned by W. T. Walters, Esq.

636

MILLET (J. F.).

1815–1875

"The Shepherd at the Fold by Moonlight."

Crayon.

9¼ x 13¼

Loaned by W. T. Walters, Esq.

637

MILLET (J. F.).

1815-1875.

"Le Gardeuse des Vaches."

Pastel.

12 x 18

Loaned by D. C. Lyall, Esq.

638

MILLET (J. F.).

1815-1875.

"The Shepherdess."

Pastel.

36 x 23

Loaned by John G. Johnson, Esq.

639

MILLET (J. F.).

1815-1875.

"The First Steps."

Pastel.

12 x 18

Loaned by Knoedler & Co.

640

MILLET (Fils).

"The Home of Millet." Barbazon.

Pastel.

Loaned by the American Art Association.

641

ROUSSEAU (TH.).

1812–1867.

"Landscape."

India Ink.

8 x 11

Loaned by W. Schaus, Esq.

642

ROUSSEAU (TH.).

1812-1867.

"Landscape."

Water Color.

$7\frac{1}{2}$ x $11\frac{3}{4}$

Loaned by Boussod, Valadon & Co.

643

DELACROIX (E.).

1799–1863.

"Lion."

Water Color.

$6\frac{1}{2}$ x $6\frac{1}{4}$

Loaned by Mrs. W. T. Blodgett.

644

DELACROIX (E.).

1799–1863.

"Tiger."

Water Color

3 x 5½

Loaned by Mrs. W. T. Blodgett.

645

MILLET (J. F.).

1815–1875.

"Cows."

Pastel.

8 x 12

Loaned by the American Art Association.

646

MILLET (J. F.).

1815–1875.

"The Shepherdess."

Pastel.

11 x 16

Loaned by the American Art Association.

647

MILLET (J. F.).

1815–1875.

"Le Troupeau de Moutons."

Water Color.

10 x 14

Loaned by the American Art Association.

648

MILLET (J. F.).

1815–1875.

"Gardeuse de Chevres en Auvergne."

Pastel.

22 x 18

Loaned by the American Art Association.

649

MILLET (J. F.).

1815–1875.

"Meridian."

Pastel.

28 x 37

Loaned by the American Art Association.

650

MILLET (J. F.).

1815–1875.

"Killing the Hog."

Pastel.

27 x 35

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